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ABSTRACT

This lesson introduces students to music in the Court of Alfonso X The Learned, Spanish king from 1252-1284. The readings provide information about King Alfonso, his political ambitions, and his contributions to Spanish medieval history. The lesson also introduces his establishment of laws with new legal codes and his remarkable collection of poetry, art, and song collected in "Cantigas de Santa Maria" (Songs of Saint Mary). The place of Arabs and Jews in the court of King Alfonso X is also discussed. Students examine the "Cantigas de Santa Maria," which is a collection of over 400 poems in praise of the Virgin Mary and stories of her miracles, all set to music. Many lavish illustrations in this collection show life at court, dress, musicians playing instruments, court scribes, and the King himself. Background materials for teachers are provided. (EH)

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ED 422 233

MEDIEVAL MUSIC

Alfonso X & the Cantigas de Santa Maria

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OVERVIEW

This lesson teaches the students about music in the Court of Alfonso X The Learned (1252-84). It gives an introduction to King Alfonso, his political ambitions, and his contributions to Spanish medieval history; it also introduces his establishment of laws with new legal codes, and his remarkable collection of poetry, art and song "**Cantigas de Santa Maria.**" Moreover, it discusses the place of Arabs and Jews in his Court.

The students are then introduced to the "**Cantigas de Santa Maria**" (Songs of Saint Mary) -- a collection of over 400 poems in praise of, and stories of miracles wrought by, the Virgin Mary, which had been set to music. The many lavish illustrations in this collection show life at court, dress, musicians playing instruments, his scribes, and the King himself.

OBJECTIVES

Students will be able to:

- recognize music and instruments of medieval Spain;
- understand the role of music in the context of life at the Court of Alfonso el Sabio (Alfonso the Learned, the Scholar, or the Wise);
- sing one or more medieval songs.

THE CALIFORNIA STATE FRAMEWORK FOR HISTORY/SOCIAL SCIENCE STRANDS

This lesson relates to the framework's goals and curriculum strands as follows:

Knowledge & Cultural Understanding
- Historical Literacy
- Cultural Literacy
- Ethical Literacy
- Geographic Literacy
- Socio-Political Literacy

Skills Attainment
- Aesthetic Perception
- Creative Expression
- Cultural Heritage
- Aesthetic Values

VOCABULARY

Spanish and French terms

• cantiga	song
• Como poden per sas culpus	"As men are crippled by their sins"
• el Sabio	the wise, the learned or the scholar
• estribillo	chorus
• copla	verse
• partidas	divisions
• Santa Maria	Virgin Mary
• strella do dia	star of the day

• siete	seven
• tableau vivant	actors create a scene posing silently without moving

Musical Terms

• Dorian	a medieval "mode" which is like a scale using only white notes beginning and ending on d
• drone	a continuous playing of one or two notes
• Mixolydian	a medieval "mode" which is like a scale using only white notes beginning and ending on g
• monophonic	music consisting of the melody only
• neumes	individual signs used in music notation up to the 12th century
• notation	the way the musical notes were written down
• staff	parallel lines on which the musical notes are notated

TIME REQUIRED

One to three classroom periods.

MATERIALS

- student reading: Music in the Court of Alfonso X el Sabio (1252-1284)
- reproductions of medieval music, instruments and life at court from the collection of **cantigas** (songs.)
- cassette recording with examples of music to be introduced
- music examples in 20th century notation

PROCEDURE

Classroom should be surrounded with music of the **cantigas** (tape provided) as students arrive in the morning. It should also be played at each break. Music was almost completely taught by rote and memorized during this period of history. The same is true today – we learn by hearing the song repeated over and over again.

After a brief introduction by the teacher covering points 1 –3 listed in the overview and amplified in the *Historical Background for Teachers* , students should read Music in the Court of Alfonso X el Sabio. The songs to be learned should be played as students choose a character and imagine themselves present in Alfonso's Court. Students will clap or play percussion on small drums or tambourines to the rhythmic beat demonstrated. They will hum the melody as it becomes familiar.

After the melody is familiar the music sheet can be passed out. Play the song again so that the contour of the melody can be traced with the index finger as they listen to the tape. Ask the students to identify phrases that look and sound

alike. Use the phonetic guide to have the students repeat each phrase after you, and then sing the song in its original language – Galician/Portuguese – along with the tape. Those students who play strings or guitar should be encouraged to play either the melody or an accompanying drone (use the notes "d" and "a", or "g" and "d"). Students who play flute or recorder could le[illegible] melody. Others can sing and clap to the beat.

Historical Background for Teachers

Alfonso X El Sabio, King of Castile, Leon, Toledo, Gallicia, Seville, Cordoba, Murcia, Jaen, Algarbe (1252–84)

"Great nations write their autobiographies in three manuscripts – the book of their deeds, the book of their words, and the book of their arts. Not one of these books can be understood unless we read the other two, but of the three, the only trustworthy one is the last."

John Ruskin

King Alfonso X el Sabio, who lived in the 13th century, inherited a great deal of that country we now know as Spain, and he conquered other parts of it by wresting lands long occupied by the Moors. He was politically ambitious, determined to be Holy Roman Emperor, a title he could claim through his German mother. Unfortunately, even though Alfonso had been elected to that post, and in spite of a 20 year campaign to influence him, the Pope would not recognize Alfonso as Emperor of what was then the major part of Europe.

But historians have given Alfonso another title –"the Learned" – because of the fact that over the years he brought together into his court a "team" of scholars, legal experts, musicians, artists, who were Spanish, Italian, French, Greek, Moorish, Christians, Jews and Muslims. Under his supervision they studied old manuscripts, translated, wrote, rewrote and then created documents which provide us with an incomparable look at medieval Spanish history.

Among other subjects, these documents were devoted to the issues of law and order which needed to be brought up to date since he had recently inherited a large and diverse land complicated by its ethnic and linguistic mix of Spanish (Castilian), Arabic, Italian, its cultural climate of worldly cities and universities as well as a rural country not interested in change, plus a religious population of Christians, Jews, and Muslims. It was crucial that he codify the relations with the crown and the restive nobility which clearly did not want a new order, much preferring the old feudal system. He also needed to clarify the role of the Jews in 13th century Spain, the last prolonged period of relatively tolerant policies and attitudes towards Spanish Jewry.

These issues he accomplished with the "team" described above in **Las Siete Partidas** (the seven divisions). This document is very important as it became a

vast encyclopedia of life and society. The code it developed based on Roman law eventually became the most widely used book of law in the world. Alfonso's code is an integral part of the laws of our country. In fact, Alfonso's bust is among twenty others in the U. S. House of Representatives simply as one of the world's greatest legislators.

One of his goals was to build a country proud of its language, Castilian. He had all of the documents (except the **Cantigas**) written in Castilian instead of Latin as was the custom in other courts of Europe in his endeavor to make his citizens proud of their heritage. As a result he has been called the founder of Castilian Spanish as a proper language. He could not foresee that it would be spoken by a quarter of the world's population in the 20th century!

He used the **partidas** to discuss many issues. For instance, in those related to the church it tells why knights killed in tournaments cannot be buried in the church cemetery, and that valuables not be buried with the corpse. In the division on government he includes information on how a king should dress, stand, sit, hunt, act towards his wife and how he should educate his children. A handbook on castles gives information on repair, provisioning, surrender and defense. It discusses how knights should ride, dress, eat, train and talk. A long section on universities tells where to build one, teachers and salaries, student bookstores, labor unions, tax exemptions for teachers, and the students' need for fresh air, good food, and resting the eyes.

Besides these books on law, order and cultural guidance, he also was responsible for having his scientists translate the astronomical works inherited from Spanish Islam into "The Books of the Wisdom of Astronomy" including charts of the movements of the heavens which would serve European astronomers for centuries.

He also edited several books of world and Spanish history, as well as the "Lapidary," a brilliantly illustrated treatise on medical and other properties of gems and stones. He had the most celebrated book on games "Chess, Dice and Backgammon" translated from the Arabic, improved, and beautifully illustrated.

Cantigas de Santa Maria

But his most valued creation was that of the collection of over 400 songs based on poems devoted to the Virgin Mary, the **Cantigas de Santa Maria.** This richly illustrated manuscript was kept in his own library. It can be considered one of the greatest artistic achievements of the Middle Ages. Although he had acted in general as an editor to the other documents, he took an active part in this collection as he was a devoutly religious poet and therefore could also have been a musician since the two disciplines were united in medieval Europe. In the prologue he refers to himself as a "troubadour of the Virgin" and many believe that he composed some of the songs in the collection. It is thought that a number of the melodies were popular in origin and the poems of praise or the tales of the miracles were set to music already familiar. By using Galician/Portuguese instead of Latin or Castilian, he was observing the language of the poet according to the practice of that time.

The stories told in the Miracles

Many of the narratives recount other legends of medieval Europe, local anecdotes, accounts of German pilgrims to Montserrat or the shrine of St. James at Compostella, all stories in which the beneficent Virgin comes to the rescue of the sinner. We hear about merchants as they travel to England and France, Moors and Christians giving battle, patients tended in hospital, criminals flogged, hanged, beheaded, stoned, speared or burnt at the stake. There are stories of gamblers, jongleurs and vagabonds, sailors and peasants and their daily lives. One **cantiga** tells how the King himself was cured after he placed the book of songs in Mary's praise upon his body.

Music

The music is clearly copied by the scribe on a five-line staff in the square notation of the time with the words underlaid. What is not clear is the rhythm; there are no barlines and no time-signature. (That came 300 years later.) In some cases the rhythm is dependent upon the poem, but not always. Musicologists have transcribed this music as best they could, and musicians have recreated it in many cases using the instruments shown in the illustrations of the **cantigas.**

The monophonic (single melody) songs are sung in unison often by several voices at the **estribillo** (refrain or chorus) which is at the beginning of the piece. The **copla** (verse) can be sung by a solo voice. The **cantigas** seem to favor the medieval modes of Dorian (based on a scale beginning on d), or Mixolydian (based on a scale beginning on g). Drones are often used in recreation of the songs. These are repeated tones (d & a for songs in the Dorian mode, and g & d for those in the Mixolydian), usually played on an instrument which can sustain the sound such as any stringed or strummed instrument.

The translation to the songs on the cassette tape are given on the song sheets which accompany the extension activity suggested for students, along with ideas on how to use the recorded material. We have deliberately included two different versions of the songs in order to indicate that different interpretations can and are still being made. When an instrumental introduction is given please note that it helps to set the mood of the piece, the pitch and tonal center. As musicians of today recreate these medieval songs they often improvise on and around the melody, a technique which was in use at the time.

Instruments and musicians

Bowed instruments were fidulas, vielles, rebab or rebec which had been introduced into Europe by the Moors. Plucked instruments: guitars, lutes (both Arabic in origin), psalteries, zithers, harps. Blown instruments: double reed shawms and bladder pipes, flutes, pipes or recorders, trumpets, horns or trombas, bagpipes. Percussion: drums and tabors, nakers, clappers or castanets, cymbals, bells. Keyboard: portative organ, organistrum (hurdy-gurdy).

Although we have no record of Alfonso's musicians except through the illustrations, we know that his son had undoubtedly inherited them and they are listed in his employ. Of the 27 salaried musicians 13 were Arabs or Moors (two of

them women) and one a Jew. At least two Moorish minstrels are shown in the illustrations. Women play the harp or psaltery. They appear to be aristocratic, while the pipe players are definitely rustic.

EXTENSION ACTIVITIES

1. Research the role of troubadours and minstrels in medieval Europe.

2. Follow the routes of pilgrims to the Spanish monasteries of Montserrat and Santiago de Compostelo. Study the architecture, sculpture and learn the songs connected with these sites.

3. Dramatize one of the miracles portrayed in the **Cantigas** using **tableau vivant** as the story is narrated and the music heard in the background.

4. Study the illustrations in the **Cantigas** and create a "comic-book" type of illustration for another factual or fictional event in medieval history.

5. Create a new lyric to **Como poden per sas culpas**.

6. Have the students recreate a scene from King Alfonso's Court by starting with **Cantiga #100** as a processional. **Santa Maria Strela do dia** is a song of praise in which the Virgin Mary, who is the "Day star," leads pilgrims from all walks of life to Paradise.

Have the students each choose a role for themselves to play in this procession: knight, merchant, soldier-monk (like the Ninja of medieval Japan), judge (could be a Moor), doctor (could be a Jew), lady of the court, weaver, peasant farmer, Moorish dancing girl, cook, etc. Each should make a banner or personal crest to show their profession and carry it in the processional.

As the processional ends, an entertainment begins. Sing or play along with the music of **Cantiga #166, Como poden per sas culpas**. Students will act out the story (see translation on music hand-out) in brief, frozen-in-time poses (tableau vivant.)

Finish the drama with a repeat of the processional. Those who can play bowed or strummed instruments such as violins or guitars, blown instruments such as flutes or recorders, can play the melody. Also, drones can be strummed or bowed (use d and a, or g and d.) Others can play small percussion instruments as well as sing along.

7. Make a field trip to a local medieval-style church or cloister. Inquire in advance if the students could re-enact the project described above.

EVALUATION

1. Student should be able to identify a monophonic song and the use of medieval instruments upon hearing them. The student will become acquainted with an unusual medieval ruler who contributed in many ways to our understanding of medieval life by creating documents which chronicle the laws, the history, the arts and music of his time.

2. The class should evaluate the drama project using criteria established at the beginning.

Reading for Students ~ An Introduction to Medieval Music

Music in the Court of Alfonso X el Sabio (1252-1284)

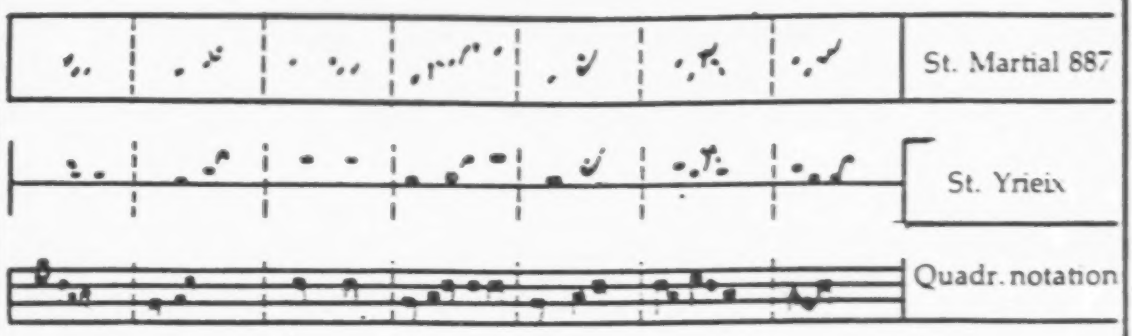
Can you imagine life without music? It is available to us today in as many ways as you can name. Was it the same in the Middle Ages? How do we find out? We will need to look at the sources that have preserved the history of our planet since ancient times:

1. oral tradition;
2. music manuscripts (hand written);
3. books (printed);
4. architecture: buildings in which music was played and sung that we can still explore;
5. museums, libraries, attics, and archives (music written long ago is still being discovered in these places since many collections have not been fully documented);
6. art and sculpture of musicians and their instruments;
7. artifacts (such as actual tools or pieces of clothing or musical instruments that have been found by archaeologists in old graves or sunken ships).

A musicologist is someone who studies the history of music. This research has helped us rediscover how to sing and even perform medieval music. To begin with, we must be grateful that there were monks in the church monasteries of medieval Europe who were given the task of writing down the music that was used in church services. As this craft was improved over the years, music notation went from squiggly lines called "neumes," which indicated whether the melody went up or down, to a one-line, then a four-line and finally the five-line staff we use today. As we look at music of medieval Europe we wonder why the

musical notes as written by the medieval scribe are square instead of round as they are today. Is it because he used a quill pen which had a square tip?

From "Neumes" to Square Notation:



The Transformation of Musical Notation from the 10th to the 13th Centuries

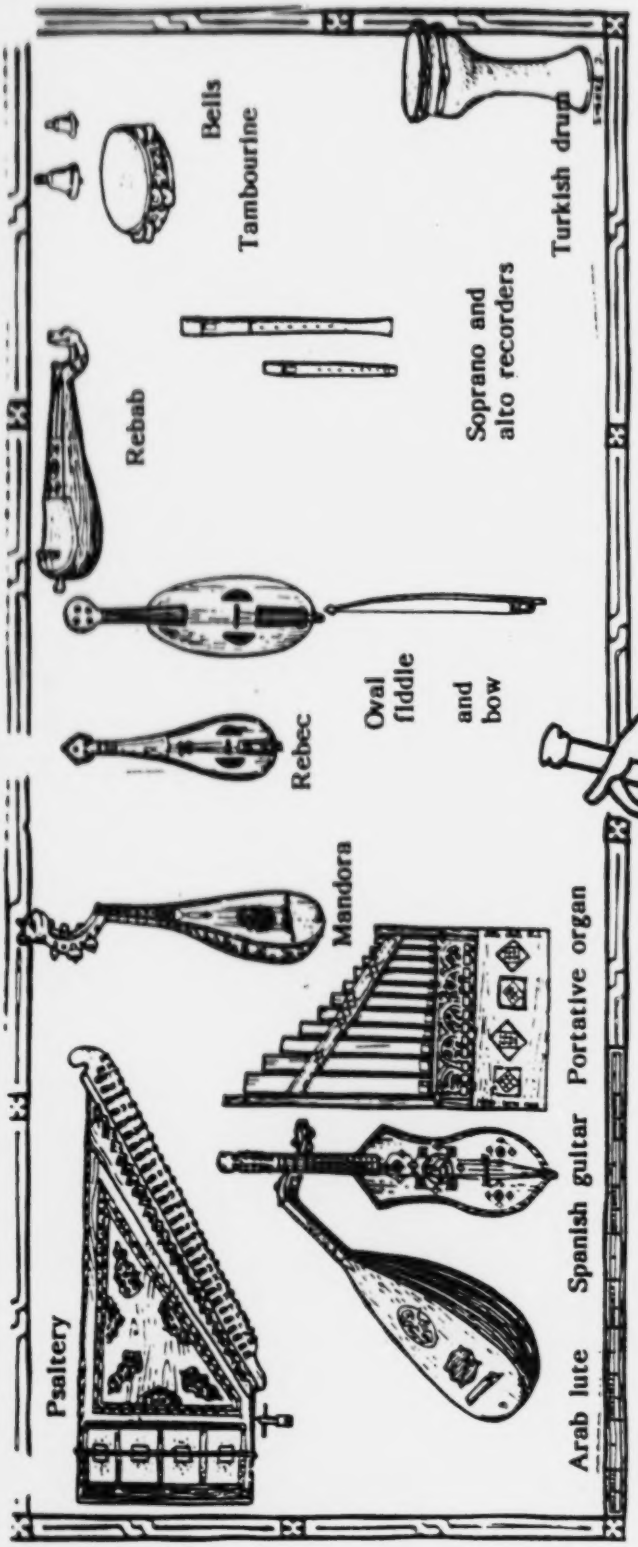
Fortunately for us, the scribes also wrote down some of the music that they heard in the streets or taverns, as well as in the courts of kings and nobles. This has helped us put the kinds of music that was heard in medieval Europe into these categories:

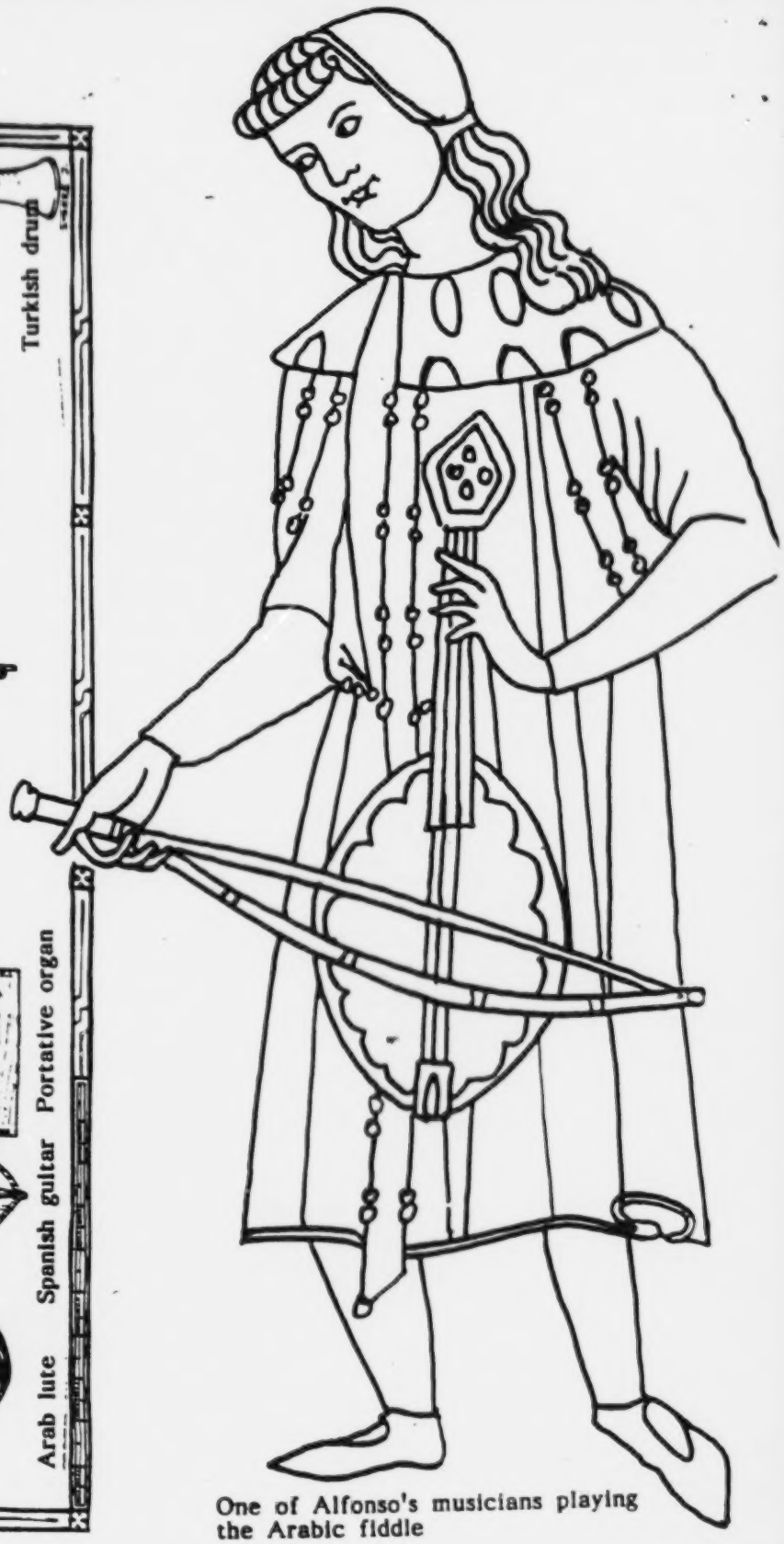
1. religious music
2. popular music of the people
3. music that was heard in a courtly setting

One of the things that was different then was that the Catholic Church, which was based in Italy, dominated all parts of European medieval society. (Church and State were not separated then as they are today in our country. We were the first to successfully write that into our laws.) This meant that popular music often used religious themes, that some religious music borrowed popular tunes, and that religious subjects could be used in music composed for courtly entertainments.

Boys with good voices often went from peasant homes into the church where they were taught to sing in the choir. Music in the church was taught by singing the chant over and over again until it was memorized. This, in fact, is the way that most of us learn songs today. Then large choir-books were created which were big enough so that everyone could look at the one copy of music at the same time.

Some medieval instruments





One of Alfonso's musicians playing the Arabic fiddle

Boys Singing from One Choir Book

Popular music was also learned by hearing it over and over again. People recycled the tunes and added new ballads or verses as they pleased. These songs were about drinking, loving, about Spring, about the hardships of being taxed, about their work, their rulers, and about Holy Mary. The early trade guilds often formed singing clubs which hired professional musicians to write music for them. They would then perform on the streets, at market and other festivals. Music was a part of the lives of all people regardless of their station in life. In his "Canterbury Tales" set in 14th century England, Chaucer describes the young Squire:

> He sang or fluted all the day long; he was as youthful as the month of May.
> His gown was short, with long, wide sleeves.
> He knew how to sit his horse well, and ride beautifully;
> He could compose songs and poems, joust and dance, too, and draw and write.

Music of the court goes way back to King David who is described in the Bible as playing on his harp. The harp, or other instruments which could be easily carried and strummed while singing became part of the equipment of the wandering minstrel. This musician was both a singer and a poet, and it was expected that he could recite the history, the genaeology of the noble family. Starting with the biblical ancestors, throwing in some Greek or Roman names, he often embellished the account here and there to the delight of his audience. He could expect to be fed and given a place to sleep on the floor of the Great Hall on a

bed made of straw which was swept up the next day. Here is a song from that time: (Attributed to Colin Muset, 13th Century French Troubadour)

> When I see winter coming again, then I'd like to settle down,
> If I could find a host who was generous and not anxious to count,
> and had pork and beef and venison, fat chickens and capons, and good cheeses in straw.

The minstrel also was able to recount tales of ancient battles and other historical events. Through this kind of oral tradition we have been able to preserve ancient legends from all the world's cultures.

Music of the court also included troubadours who were part of the hired entertainment. During the Middle Ages the troubadours created many poems and songs of ideal love, in which the woman was praised, admired and longed for, but rarely won. Court musicians also played for dancing – one of the most popular of festivities. There were also those who were employed to signal and inspire the soldiers to fight: ". . . pipes, trumpets, kettledrums, clarions . . . blow the bloody sounds of battle," Chaucer wrote.

They often used shawms (an oboe-like instrument) and trumpets to herald the beginning of games of physical skill such as tournaments. We carry on that tradition today, for instance, with the musical celebration which opens our world Olympics. The 1992 Barcelona Olympics featured a 40 piece shawm band which was directly descended from the medieval Spanish shawm band played by rustics -- country people.

Heralds' Trumpets

This brings us to King Alfonso X who reigned from 1252 --1284 in the heart of what we now call Spain. He was also called Alfonso el Sabio which can be translated as either "the Learned," "the Scholar," or "the Wise." We are able to learn about his magnificent accomplishments because of the "team" of lawyers, the scholars, poets, musicians and artists which he brought to his Court. He put them all to work on volumes of history, the law, science, philosophy and music. He made certain that everything was carefully written down in great books which we can still see in Spanish museums. The system of laws which he devised is so important that parts of it are included in the laws of our country. In fact, the likeness of King Alfonso can be seen in the hall of our U.S. House of Representatives as one of the world's great legislators.

What is unusual about Alfonso is that his "team" included people of other cultures and languages – Latin, Italian, Arabic, Greek, French – and other religions – Jewish and Muslim. This multi-cultural and multi-ethnic court was rare at that time; it represented the last period in which some Jews and Muslims were welcomed as equals in this part of Europe.

Alfonso was also a King who was both a poet and a musician. A very religious man, he called himself the "Virgin's Troubadour." With the help of others, he put together a magnificent collection of music – "Cantigas de Santa Maria" – over 400 songs in praise of and tales of the miracles performed by the Virgin Mary. He then had his artists paint the musicians and their instruments as they sang and played, showing them in comic-book-like strips. This collection has been called one of the great artistic achievements of the Middle Ages. What an invaluable record he made for us! By studying the pictures, and by singing and playing some of these cantigas you can imagine yourself as part of another age – in the 13th century court of King Alfonso X el Sabio.

This illustration shows King Alfonso as "Troubadour to the Virgin"
with dancers and musicians playing vielle (medieval stringed instrument),
psalteries and a recorder-like instrument

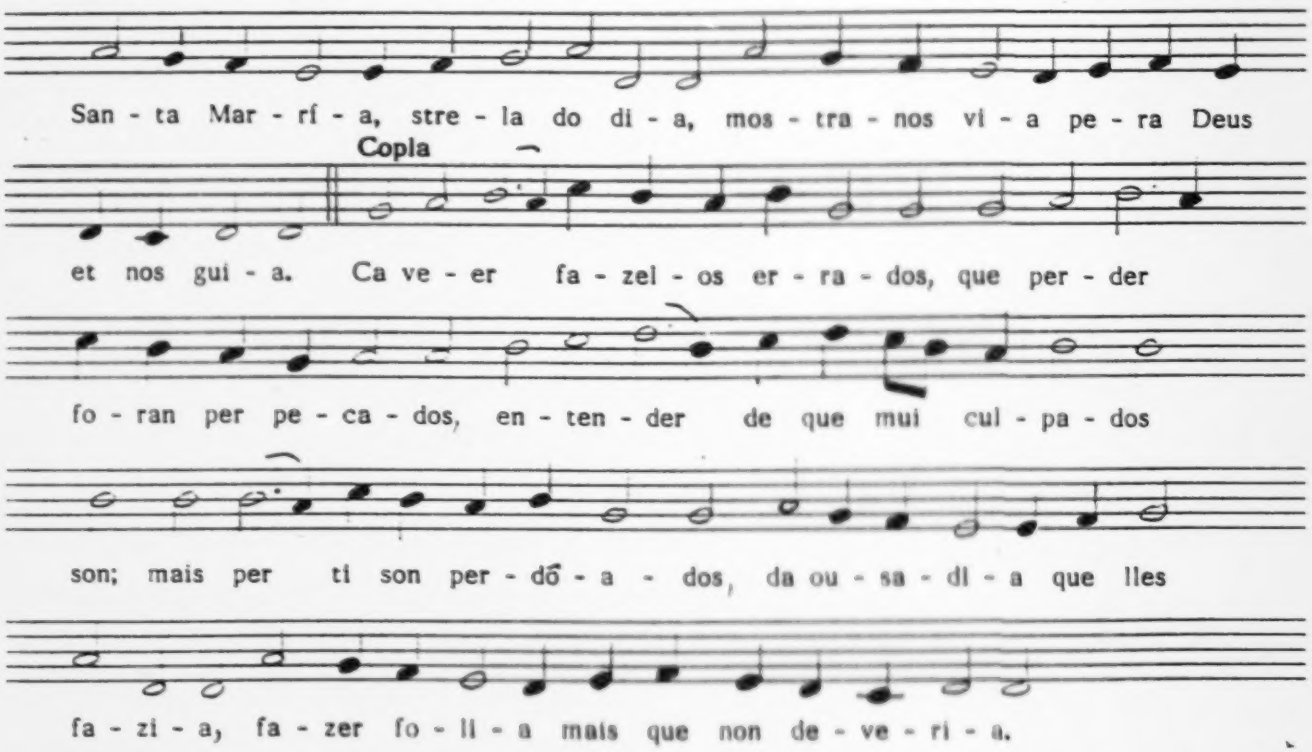
17 Miniatura de la can 120. 18

(Miniature de la cantiga 100)

Cantiga # 100 A Song of Praise

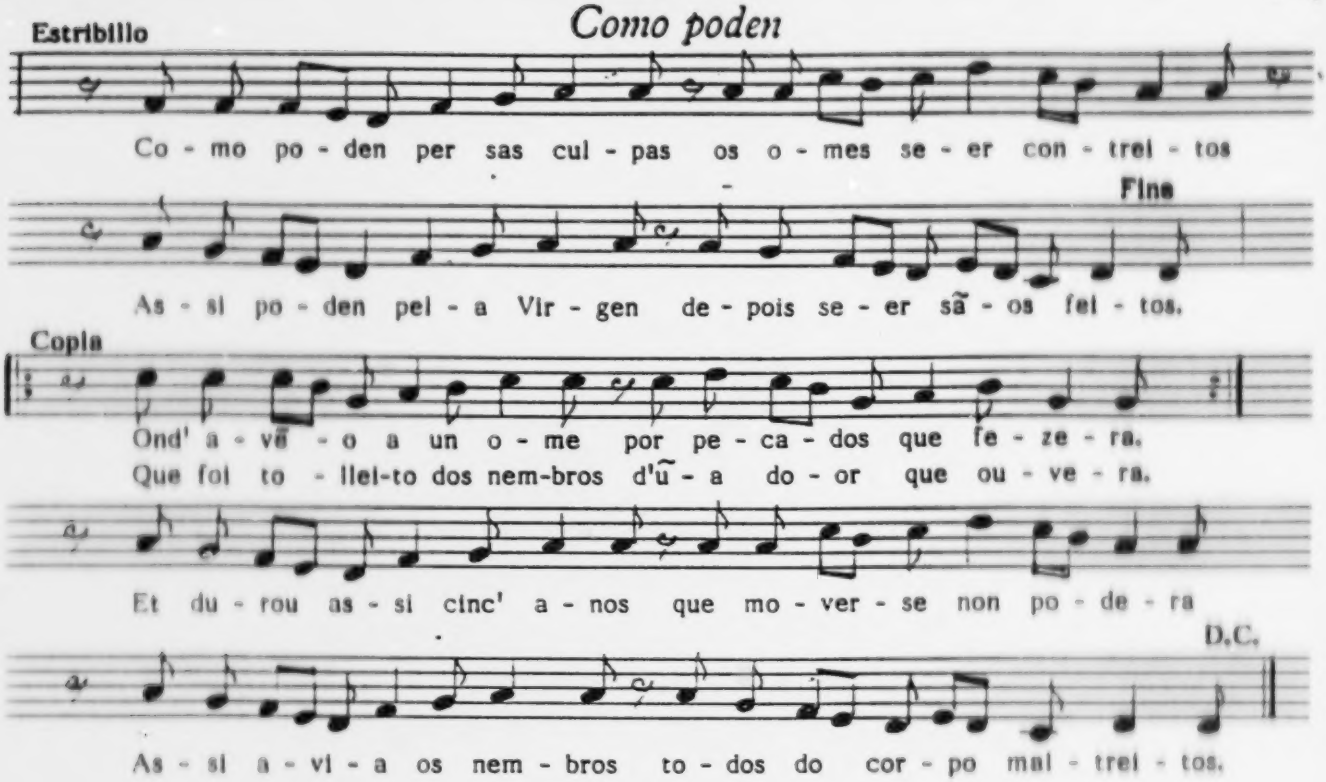
Every tenth cantiga was a song in praise of the Virgin. **Santa Maria strela do dia** can be considered as a pilgrim song, a processional to which the pilgrims enter a special place. (Alfonso had specified a Church as the performing space.) The pilgrims, from all levels of society and profession, begin telling rather bawdy stories. In verse two (not given here), the life of a knight, his duty to his country is described. In the third verse Alfonso ends by drawing attention to the qualities of the Virgin herself. The sequence of the verses reflects the medieval belief in hierarchy. Although this arrangement is seen today as inflexible and class-ridden, in medieval times it was regarded as a means whereby the lowest peasant could in clear stages attain the highest reaches of heaven.

Santa Maria strela do dia

Estribillo

San - ta Mar - rí - a, stre - la do di - a, mos - tra - nos vi - a pe - ra Deus
Copla
et nos gui - a. Ca ve - er fa - zel - os er - ra - dos, que per - der
fo - ran per pe - ca - dos, en - ten - der de que mui cul - pa - dos
son; mais per ti son per - dõ - a - dos, da ou - sa - di - a que lles
fa - zi - a, fa - zer fo - li - a mais que non de - ve - ri - a.

Estribillo (Chorus): Holy Mary, star of the day, Show us the way to God, and be our guide. **Copla** (Verse): For she makes those who go astray, and would be lost on account of their sins, Realize how guilty they are; But through you they find pardon For their foolhardiness in committing extreme follies. **Estribillo**: Holy Mary, star of the day . . .

Cantiga # 166

Como poden

Estribillo
Co - mo po - den per sas cul - pas os o - mes se - er con - trei - tos
Fine
As - si po - den pel - a Vir - gen de - pois se - er sã - os fei - tos.
Copla
Ond' a - vẽ - o a un o - me por pe - ca - dos que fe - ze - ra.
Que foi to - llei-to dos nem-bros d'ũ - a do - or que ou - ve - ra.
Et du - rou as - si cinc' a - nos que mo - ver - se non po - de - ra
D.C.
As - si a - vi - a os nem - bros to - dos do cor - po mai - trei - tos.

Cantiga # 166 Como poden per sas culpas (translation)

Estribillo: As people may be crippled through their sins, so may they also be made healthy by the Virgin.

Copla: Because of the sins he had committed, a man was paralyzed and suffered great pain. After five years of piety and repentance, to seek forgiveness he made his way to a statue of the Virgin known for its curative powers. Mary was touched and healed him, and he returned home saved in body and soul.

Guide to pronunciation

sees = say-sir
sãos = sã-os
avẽo: v = b as Spanish
depois = dẽ-poys
fezera: z as in zest
d'ũa = d'oo-a
door = dô-or
durou = do-rue
cinc' = sink

(This **cantiga** actually has four verses. Some have up to 50 as did other ballads.)

Guide to pronunciation

An easy way to approximate the Galician dialect of the **Cantigas** if you already know how to pronounce modern Spanish, is to treat all vowels and most consonants as if you were speaking Spanish with a slight French accent. Also note:

s - Before **t** and after **o** and **a**, there may have been a tendency to pronounce **s** like the English **sh**.
z - Not like the Castilian **th**! More like the **ge** in rouge.
lh - Like the **ll** in million.
o - In unstressed syllables, probably sounded more like **oo** as in boot.
ou - Like **ue** in true.
ã, ẽ, õ, ũ - Pronounced as usual, but with a strong nasalization, sounding most like the modern French final **n**. The closest English equivalants might be b**ank**, th**ink**, h**onk**, etc. (without the terminal **k**).
ge - Not like Spanish! Like the **ge** in garage.

Musician tuning and plucking his psaltery

CANTIGA XXVIII, fol. 38 v.° y 39 v.°

Cita. xxviij. e como scâ m. iiiiu
a mott' p̃ne q̃ nõ morresse no-
mar.ı fes iiiuer filio dẽro nas-
ontas

Aoxer nos pode—

ı dẽ mal guardar. e madre de deus

se per nos non ficar—

Aoxer nos pode quãto se q̃er

ı guardar de mal cata q̃le pugner

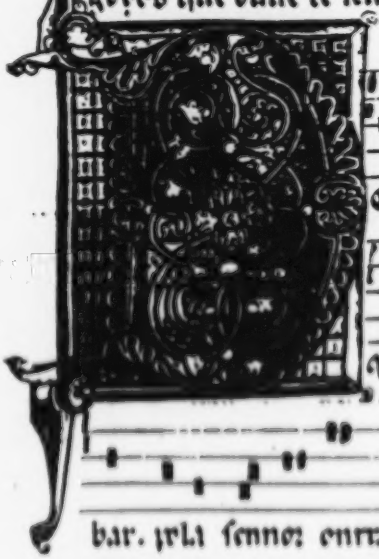
dẽ como guardou sũ pobre moller

q̃ cardou morrer cras ontas do mar

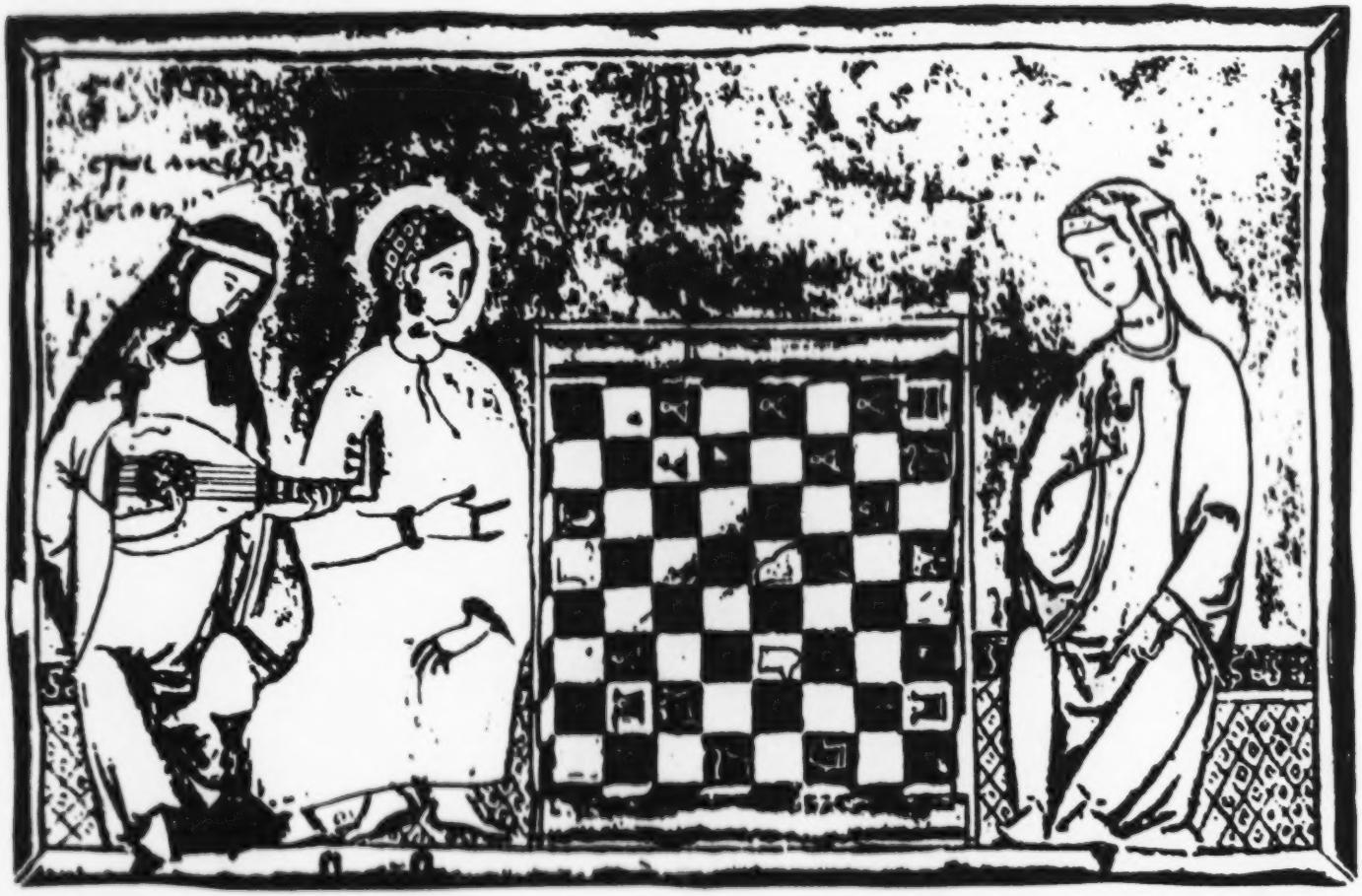
Aoxer nos podeı de mal guardar
a madre de deu se p̃ nos nõ ficar

santa maria que est a mellor.
ousa que el fes. e por aqst eu.
quer seer oy mais seu trobador
e rogo lle q̃ me queira por seu.
trobar. e q̃ ira nen trobar
e peyter ai gel q̃ren mostrar.
dos mil cantares q̃ ela fez a.
q̃ren. me leixar de trobar dest.
por ourdona e cuida trobar.
pesa quãr enas outras pdi.
ao amor desta senor e mal.
que q̃no a sempr̃ pi mais val.
e pus lo guarida non lle val.
se no se e ysa grand o mon.
querendo leixar dest faz mal.
ca prestio o ygre e per al non.
Por dela no me q̃ren partir.
ei sei de pra q̃ sea ben sentir.
q̃ non poderi en seu dit falir.
tro auer amiga p̃ falir.
que llo soule o̅ meyre pedir
ca mal rogo sempr̃ la ben o̅r.
Ondelle rogo se ela quisen.
quelle praza do q̃ dela dissen
en mes cantares e sella puguer
que me de guala mo̅ o me la du
dos q̃ ama e queno souber.
por ela mais de quanto no bara.

Esta e a primeira cantiga de loor
de santa maria emenzinda es. vij.
q̃ys que ouue de seu fillo. vm.



Esegr mais
queren no
bar. pra senor entrara. enque
tuis quis carne filar. deꝯra
t sagrara. per nos dar gran sol
rada. ne seu reyno t nos er



The meeting of east and west symbolised in a game of chess. The European lady is on the right with fair hair, the Arabic lady with dark hair is on the left, accompanied by her lute player. From a book on chess by King Alfonso the Wise, Spain 1280.

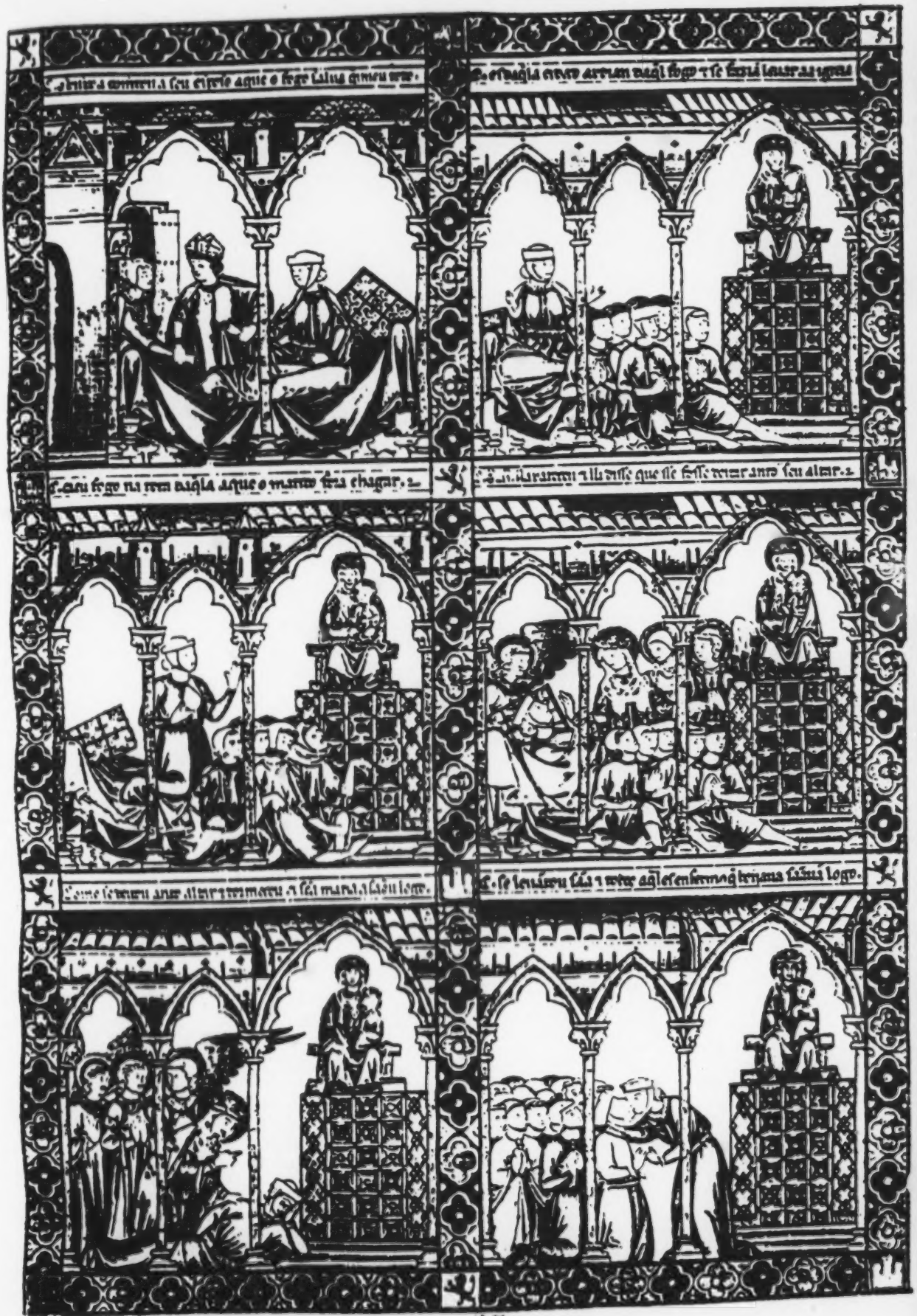
BEST COPY AVAILABLE

لقاء الشرق والغرب مرموزا إليه في
مباراة للشطرنج. السيدة الاوروبية
إلى اليمين بشعرها الأشقر، والسيدة
العربية بشعرها الداكن إلى اليسار وإلى
صحبتها عازف العود. من كتاب عن
الشطرنج وضعه الملك «الفونسو
الحكيم»، أسبانيا عام 1280

أ الحزن والسهو . عن
سبقى . وعلى السحر الذي

ر العلبة لا تحرمنا أبدا

كل هذه الأحزان تعود الى
ن الموسيقى راحة
... ان أغنية وجون
مي أوسع مثال نملكه لنوع
ت الاليزابيثية تحاكي فيه
شيور، ويستخدم فيه
نورا.
ا المثال نجد المقطع وأنها
ة لا تحرمنا أبداً يقطع
ثلاث أقسام تسمح
وعات من أصوات الطيور
ائع لنوع البراعة الفائقة
ة الأغنيات.



King Alfonso had his artists paint the musicians and their instruments as they sang and played.

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RELIEFS IN THE HOUSE CHAMBER

LAWGIVERS

The 23 relief portraits in marble are of men noted in history for the part they played in the evolution of what has become American law. They were placed over the gallery doors of the House of Representatives Chamber when it was remodeled 1949–50.

Created in bas relief of white Vermont marble by seven different sculptors, the plaques each measure 28" in diameter. One is full face, and 22 are profile. From the full face of Moses on the north wall, 11 profiles face left and 11 face right, ending at the Webster quotation on the south wall above the Speaker's chair. (See page 398.)

The subjects of the plaques were jointly chosen by a group from the University of Pennsylvania, and the Columbia Historical Society of Washington, D.C. in consultation with authoritative staff members of the Library of Congress. The selection was approved by a special committee of five Members of the House of Representatives, the Architect of the Capitol and his associates.

The plaster models of these reliefs may be seen on the walls of the Rayburn House Office Building subway terminal.

In chronological order the lawgivers are:

Hammurabi	c 2067–2025 B.C.	St. Louis	1214–1270 A.D.
Moses	c 1571–1451 B.C.	Alphonso X	1221–1284 A.D.
Lycurgus	c 900 B.C.	Edward I	1239–1307 A.D.
Solon	c 594 B.C.	Suleiman	1494–1566 A.D.
Gaius	c 110–180 A.D.	Grotius	1583–1645 A.D.
Papinian	c 200 A.D.	Colbert	1619–1683 A.D.
Justinian	c 483–565 A.D.	Pothier	1699–1772 A.D.
Tribonian	c 500–547 A.D.	Blackstone	1723–1780 A.D.
Maimonides	c 1135–1204 A.D.	Mason	1726–1792 A.D.
Gregory IX	c 1147–1241 A.D.	Jefferson	1743–1826 A.D.
Innocent III	1161–1216 A.D.	Napoleon	1769–1821 A.D.
de Montfort	1200–1265 A.D.		

ALPHONSO X, THE "WISE," 1221–1284
Gaetano Cecere
Signed l.r. G. Cecere

King of Leon and Castile; author of the *Fuero Real*, a compilation of local legislation for general use; originator of the code, *Las Siete Partidas*, used as a basis for Spanish jurisprudence.